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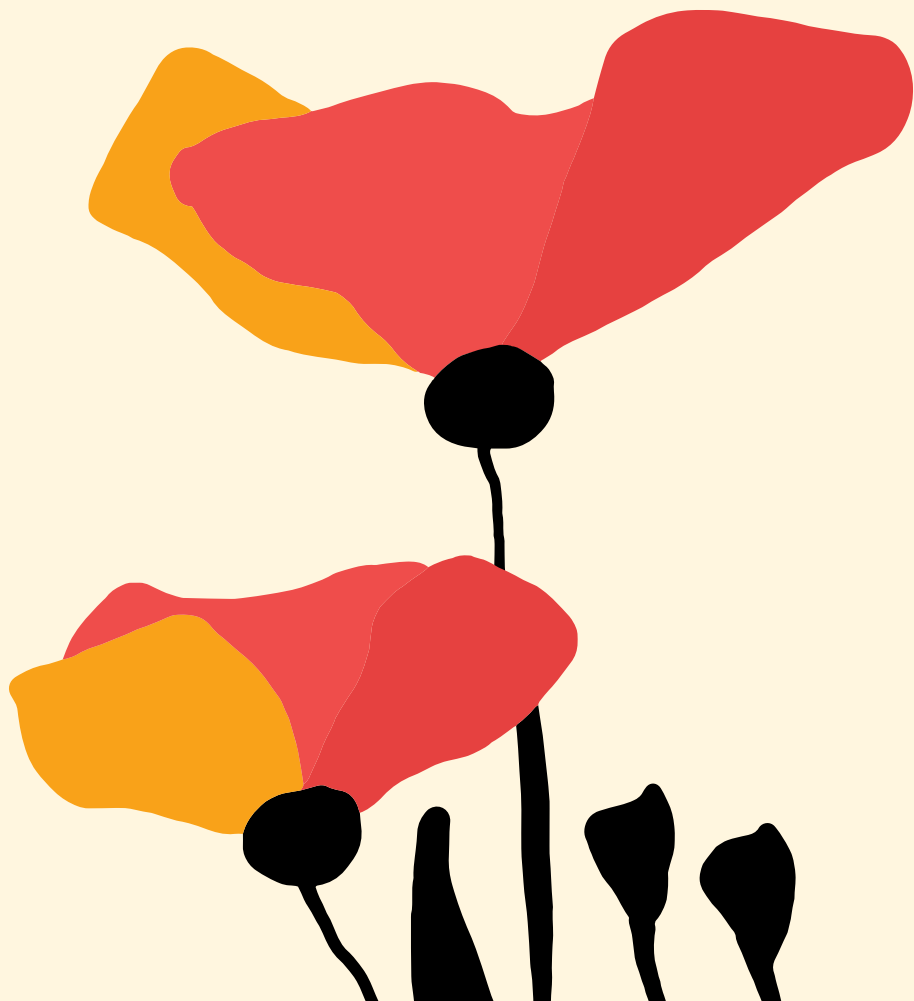
OCTOBER 5, 2025 | 4:00PM

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EDWIN OUTWATER, guest conductor

HELEN KIM, violin

SAMUEL ADAMS | YAZ LANCASTER | JOSEPH HAYDN





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Berkeley Symphony 25/26 Season

photo by Daniel Knighten



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Message from the Executive Director

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Welcome to *Refracted Light*.

Our dynamic guest conductor Edwin Outwater is a champion of musical innovation and connection. Edwin joins us from across the Bay, where he serves as Music Director at the San Francisco Conservatory of Music.

Tonight's concert invites us to view the orchestral tradition through a fresh lens. Samuel Adams' Chamber Concerto explores the concerto form anew, using a reduced orchestra to highlight the interplay between the soloist and the group. Yaz Lancaster's *Gender Envy* captures the fluidity and freedom that music can offer. And although Haydn is a foundational figure in the symphonic tradition, it has been more than 20 years since Berkeley Symphony performed a Haydn Symphony. I am confident that today's rendition of his Symphony No. 100 will delight you today as much as it delighted audiences more than two centuries ago at its premiere.

These pieces—each compelling on its own—come together in conversation, reminding us that music can refract light and meaning in unexpected ways. Familiar forms are transformed. New voices emerge. And we, as listeners, are invited to see the world with fresh eyes and open ears.

We hope tonight's performance sparks reflection, joy, and a renewed sense of wonder. Every program we share with you is an invitation to explore, to listen deeply, and to connect—with the music, with one another, and with the present moment.

Thank you for being part of this journey. Your presence makes the music possible, and your curiosity and support are what keep Berkeley Symphony vibrant, adventurous, and ever evolving.

Yours truly,

A handwritten signature in dark ink, which appears to read "Jane Hammond". The signature is fluid and cursive.

Please join us for a reception to meet the
guest artists following the concert!



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The Orchestra

Violin I

Rene Mandel, *Concertmaster**

Stuart Canin Chair

Emanuela Nikiforova,
*Associate Concertmaster**

Lisa Zadek,
*Assistant Concertmaster**

Katherine Allen*

Erica Ward*

Athena Giuliani*

Iryna Klimshevska

Annie Li

Violin II

Mijung Kim, *Principal**

Sarah Elert, *Assistant Principal**

David Cheng

Lylia Guion

Hande Erdem

Darren Sagawa

Andrea Oey

Viola

Evan Buttemer, *Principal**

Darcy Rindt *Assistant Principal**

Colin Belisle*

Paula Karolak*

Ann Coombs

Cathy Blair

Cello

Isaac Pastor-Chermak, *Principal**

David Wishnia, *Assistant Principal**

Cello *continued*

Doug Machiz

Kirsten Shallenberg

Peter Bedrossian

Bass

Michel Taddei, *Principal*

Alden Cohen, *Assistant Principal**

Aleksy Klyushnik

Flute

Stacey Pelinka, *Principal**

Janet Maestre Principal Flute Chair

Emma Moon

Oboe

Jessica Pearlman, *Principal**

Deborah Shidler Principal Oboe Chair

Adrienne Malley

Clarinet

Peter Josheff, *Principal**

Bruce Foster

Bass/Contrabass Clarinet

Bruce Foster

Bassoon

Carla Wilson, *Principal*

Ravinder Sehgal

Horn

Alex Camphouse, *Principal*

Meredith Brown

Trumpet

William B. Harvey, *Principal**

Kale Cumings

Timpani

Kevin Neuhoﬀ, *Principal*

John W. Dewes Chair

Percussion

Ward Spangler, *Principal*

Divesh Karamchandani

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Today's Program

Edwin Outwater *Conductor*

Samuel Adams

Chamber Concerto

I. Prelude: One by One

II. Lines (After J)

III. Slow Movements

IV. On/Off

V. Postlude: All Together Now

Helen Kim *violin*

Intermission

Yaz Lancaster

Gender Envy

Joseph Haydn

Symphony No. 100 in G major
("Military")

I. Adagio—Allegro

II. Allegretto

III. Minuet—Trio

IV. Finale: Presto

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Program Notes

Samuel Adams

Born on December 30, 1985, in San Francisco, California; currently resides in Seattle

Chamber Concerto

Composed: 2017

First performance: May 21, 2018, with Karen Gomyo as the soloist and Esa-Pekka Salonen conducting the Chicago Symphony Orchestra

Estimated length: 31 minutes

Scored for: two flutes (1st doubling piccolo, 2nd doubling alto flute), clarinet, bass clarinet (doubling contrabass clarinet), two percussionists, piano (88-key Fender Rhodes), strings, and solo violin

Adams belongs to a generation of composers for whom it feels natural to bridge disciplines and genres. Alongside classical training at Stanford University, where he studied composition and electroacoustics, and graduate composition studies at the Yale School of Music, he pursued field recording and improvised traditions in his formative years, while also performing as a jazz double bassist. In his work as an educator, Adams has written two works for The Crowden School in Berkeley, where he continues to mentor students.

Born and raised in the Bay Area and currently based in Seattle, Adams, now 39, has been commissioned by such ensembles as the San Francisco

Symphony, Los Angeles Philharmonic, Chicago Symphony, and Australian Chamber Orchestra, as well as the San Francisco-based duo The Living Earth Show. His career has unfolded on both sides of the Atlantic, including residencies at the Chicago Symphony and Spoleto Festival USA, as well as at Het Concertgebouw in Amsterdam, Civitella Ranieri in Umbria, and the Visby International Centre for Composers in Gotland, Sweden.

Later this month, Bay Area pianist Sarah Cahill will give the world premiere of *Prelude: Hammer the Sky Bright*, a new solo piano work she commissioned from Adams as a memorial to Ingram Marshall. November brings another world premiere, at the Kaufman Music Center in New York City, when pianist Conor Hanick presents the complete, revised version of Adams' Schubert-inspired *Impromptus*.

Adams composed *Chamber Concerto* in 2017. It represents one of his earliest large-scale explorations of the concerto genre, a form that has held an ongoing fascination for him. An important predecessor was his *Violin Concerto* of 2013, which was commissioned by Berkeley Symphony and Joana Carneiro and premiered here in 2014. More recent examples include *No Such Spring*, a piano concerto premiered in 2023 by the San Francisco Symphony with Conor Hanick and Esa-Pekka Salonen, and the concerto-like *Echo Transcriptions* for electric

violin and string orchestra, introduced the same year by the Australian Chamber Orchestra.

Chamber Concerto represents what Adams has described as a “pre-pandemic” understanding of his priorities as a composer. Reflecting later on the creation of *No Such Spring*, he explained: “Since then, I’ve been rethinking what an audience expects when they come to a concert and have pushed myself to write more directly communicative music.” He contrasted that with his earlier aesthetic, which, as he put it, showed “a tendency to create a certain kind of layering around the work that I expected the audience to sift through to get to the core.”

Yet across these changes, Adams has emphasized that the durability of the concerto concept reflects composers’ fascination with “exploring the specific relationship between an individual and some other kind of mass, subconscious—whatever you want to call the orchestra.” Chamber Concerto complicates this relationship by playing with the fluidity of the solo violin’s role and by weaving in allusions that span the Baroque, jazz, postmodernism, and other contemporary idioms.

The violin has long held a special place for Adams: though he is trained as a pianist and double bassist, he grew up admiring his sister’s accomplishments on the violin when they were both growing up as children of composer John Adams. He absorbed the instrument’s repertoire even before he became deeply familiar with the orchestral canon. That affinity carries forward in Chamber Concerto, with the solo part taken

by violinist Helen Kim—Seattle Symphony’s associate concertmaster, and Adams’ partner in life as well as music.

In his excellent essay on Chamber Concerto, Adams’ fellow composer Christopher Stark points out that the tension between the work’s official title and the visual setup that signals “violin concerto” subtly evokes the genre’s Baroque origins, when the boundaries between soloist (often more than one) and ensemble were more permeable than in the later Romantic model. Adams uses that lineage, writes Stark, “to gently reevaluate the concerto’s subsequent evolution into a portrayal of hierarchical division, with the soloist typically representing an isolated hero that struggles against their accompanists.”

The composer himself has described the relationship between soloist and ensemble as not so clearly divided between “the one and the many.” He imagined the ensemble “as a kind of Iron Man suit that the violinist wears, amplifying and distorting many of the individual gestures” so that the concerto idea becomes “much less about a didactic narrative between two opposing forces.”

What to listen for

The five-movement Chamber Concerto frames a traditional fast–slow–fast core with a Prelude and Postlude. Following the warming up of “Prelude: One by One,” the rapid-fire second movement, “Lines (after J),” interweaves quotations from John Adams’ breakthrough orchestral work *Harmonielehre* (premiered in 1985, the

year Samuel was born) with other lineages associated with the initial “J,” from the contrapuntal craft of J. S. Bach to the transformative improvisations of John Coltrane.

The central “Slow Movements,” as Stark observes, evokes the transcendent slowness and yearning of Olivier Messiaen’s Quartet for the End of Time, while “On/Off,” the ensuing fourth movement plays virtuosically with the image of an electronic gate, by which, as Stark puts it, “instrumental tones are mechanically turned on and off as if from a switchboard. Closing the work, “Postlude: All Together Now” stages a gentle descent, culminating in a reprise of the melody that opened it—and an erasure of the separation between soloist and ensemble, as both find a shared space where identity and community converge.

Yaz Lancaster

Born in 199x; currently resides in Lenapehoking (Harlem, New York)

Gender Envy

Composed: 2022

First performance: July 29, 2022, at the Bang on a Can Summer Festival’s Loud Weekend (MASS MoCA)

Estimated length: 6 minutes

Scored for: flute, oboe, bass clarinet, percussion, vibraphone, piano, violin, viola, cello, and double bass

Yaz Lancaster (they/them) is an experimental artist based in Lenapehoking (Harlem, NYC)—the

homeland of the Lenape people. By naming this place as Lenapehoking, Lancaster acknowledges the Indigenous history and ongoing presence of the Lenape Nation, aligning their artistic practice with values of community, care, and accessibility.

Lancaster describes their work as “grounded in queer, DIY, and liberatory frameworks,” drawing on electroacoustic composition, collage, improvisation, and extended techniques on violin and voice. “I am mostly interested in the cultivation of care & intimacy, multidisciplinary and/or post-genre collaboration, and prioritization of community & accessibility,” Lancaster explains. Their activities range from solo performance to collaborative projects such as the “death-ambient” duo *medium*.—which they formed with the artist gg200bpm, and the noise project *Centennial Gardens* (with Dreamcrusher and KING VISION ULTRA). Their debut album, *AmethYst*, was released in 2023 on people | places | records.

Trained as both a violinist and poet at New York University, where they earned a BM in Violin Performance with a minor in Poetry (2018) and an MM in Violin Performance (2020), Lancaster has since been commissioned by ensembles and institutions including A Far Cry, Opera Philadelphia, the Brooklyn Youth Chorus, and the International Contemporary Ensemble. They have also collaborated with artists such as JACK Quartet, claire rousay, and Wadada Leo Smith, and have appeared at venues ranging from Lincoln Center and MoMA to MASS MoCA and grassroots DIY spaces. Lancaster was a 2025 music

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resident at Pioneer Works and a nominee for the 2025 Gaudeamus Award.

Alongside their artistic work, they serve as co-organizer of *Sound Off: Music for Bail*, a collective that describes itself as using music to support abolitionist causes. As a Black trans artist, Lancaster expands the role of the contemporary composer by moving fluidly between concert stages, community spaces, and collaborative projects.

What to listen for

The title refers to a term in queer and trans communities for admiration of another's gender expression, and can be experienced by cisgender people as well. Commissioned for the Bang on a Can Summer Festival, the six-minute piece *Gender Envy* embodies this boundary-defying practice on an intimate scale, choreographing a compact sound world that resists rigid categories. Lancaster builds the work from a series of repeating patterns as instruments join and continually reshape the texture in an ongoing interplay of timbres and call-and-response. The score includes instructions for the musicians to clap and make other coordinated physical gestures, integrating physical movement directly into the sound world of the piece. They ask for all of the instruments to be amplified in performance.

Taken together, this gradual gathering of voices can be heard not only as a metaphor for the fluidity of identity, but also as a reflection of community—where individuality and togetherness continually mold one another.

Joseph Haydn

Born on March 31, 1732, in Rohrau, Lower Austria; died on May 31, 1809, in Vienna

Symphony No. 100 in G major ("Military")

Composed: 1793-94

First performance: March 31, 1794, in London, with the composer conducting

Estimated length: 27 minutes

Scored for: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets; timpani; triangle, cymbals, and bass drum; and strings

Joseph Haydn's final dozen symphonies continue to astonish with their creative vitality and invention. By the time he wrote these works, Haydn was at the height of his powers, consolidating everything he had learned over decades in relative isolation as music director for the Esterházy family, part of the 1% of the Habsburg Empire in the 18th century.

Haydn entered the service of the Esterházy family in 1761 and, after becoming Kapellmeister in 1766, spent decades directing musical life under Prince Nikolaus Esterházy. He oversaw virtually every aspect of the court's musical life: composing new works, directing performances, training singers, managing the orchestra, and even maintaining instruments. Yet his seclusion at the Esterházy estates in rural Hungary, far from Vienna's bustling

musical centers, gave him the freedom to experiment continually and refine his craft.

In 1790, with the death of Prince Nikolaus Esterházy, Haydn's decades of full-time service with the family effectively concluded. Although he later returned to write Masses for Nikolaus II, he was suddenly freed from the daily responsibilities of directing court music.

By this point, Haydn had already established himself as one of the most celebrated composers in Europe. His quartets and symphonies had been published and performed internationally, and his six "Paris" symphonies (1785-86) had been commissioned by the Comte d'Ogny for the prestigious Concert de la Loge Olympique. This international fame was made possible by a revision of his contract with Esterházy, which allowed him to publish and accept commissions beyond his formerly exclusive relationship.

On the strength of this reputation, in the fall of 1790 the violinist-impresario Johann Peter Salomon invited Haydn to undertake a residency in London. While Vienna and Paris were both vital musical capitals, London offered something different: a flourishing public concert culture sustained by ticket-buying middle-class audiences. With large professional orchestras and enthusiastic crowds, the city gave Haydn opportunities he had never known at Esterháza or even in aristocratic Paris.

All this was a revelation for a composer who had spent most of his life writing for a single noble household. His

first visit (1791-92) was a triumph, and when he returned in 1794 he produced a second set of symphonies, among them the Symphony No. 100 in G major, the celebrated “Military.” The symphony, premiered on Haydn’s 62nd birthday—March 31, 1794—quickly became the most popular of the set.

Its nickname, “Military,” comes from the colorful second movement, where Haydn startled London audiences by adding triangle, cymbals, and bass drum to the orchestra. For European listeners of the time, this evoked so-called “Janissary” music—an imitation of the military bands of the Ottoman Empire’s elite *Yeniçeri* (Janissary) corps. These ensembles, with their piercing winds and booming percussion, fascinated Western listeners and inspired similar effects in works by Mozart and Beethoven (it’s an obvious component of the finale of the Ninth Symphony, for example). The effect was so striking that the movement had to be encores on the spot.

By this time, Britain had been drawn into the continental warfare being waged against the French Revolutionary government, which had recently executed its Austrian/Habsburg queen, Marie Antoinette. Against this backdrop, Haydn’s sudden eruptions of “military” sound may have felt not just “exotic” but topical to his London listeners, turning entertainment into a reflection of Europe’s turbulent present.

What to listen for

The symphony begins with a stately Adagio introduction, typical of Haydn’s late style, before leading into a lively Allegro. Instead of giving the opening

theme to the strings, Haydn assigns it to flute and oboes, taking full advantage of the larger, more virtuosic London orchestra. The movement brims with rhythmic energy and dramatic surprises, including a sudden silence at the start of the development followed by a bold shift to a distant key.

The encores second movement, Allegretto, reworks an earlier romanza but adds the colorful “military” sonorities noted above. Gentle variations of the main tune are interrupted by cymbals, triangle, and bass drum. Haydn extends the military musical metaphors with a bugle call near the end.

The sturdy Minuet balances grace and wit, enlivened by syncopations and colorful orchestral detail. The finale races forward with a catchy, rondo-like theme, spiced with Haydn’s trademark surprises: sudden pauses, comic percussion outbursts, brief shadows in the minor mode, and flashes of counterpoint.

Program notes © 2025 Thomas May



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Conductor Edwin Outwater

photo by David J. Kim



Edwin Outwater is redefining the concert experience as a groundbreaking conductor, curator, and producer, known for his dynamic approach and genre-blending collaborations. Working with a wide range of artists from Metallica to Wynton Marsalis, Renée Fleming, and Yo-Yo Ma, Outwater's creative vision and ability to seamlessly navigate between musical worlds has made him one of the most sought-after conductors, with the legendary Michael Tilson Thomas aptly describing him as "one of the most innovative conductors on the scene today."

Outwater currently serves as Music Director of San Francisco Conservatory of Music, where he leads their ensembles and oversees the institution's bold artistic initiatives. From September 2024, he has held the additional role of Principal Guest Conductor and Curator of

BBC Concert Orchestra, working closely with the orchestra's Director to deliver an exciting range of concerts, community and education work over three seasons. His legacy as Music Director Laureate of the Kitchener-Waterloo Symphony, where he served from 2007-2017, remains influential, marked by global recognition through international tours, collaborations, and the critically acclaimed recording *From Here On Out*.

Outwater's recent high-profile engagements include appearances at major orchestras including New York Philharmonic, The Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and Royal Philharmonic, where he headlined a multi-concert series at the grand opening of Steinmetz Hall in Florida. His collaborations extend to stars such as Diana Ross, Beck, Trey Anastasio, Leslie Odom Jr., and Lang Lang. As producer and Musical Advisor for National Symphony Orchestra's 50th Anniversary Concert at the Kennedy Center, he shared the stage with artists including Audra McDonald, Christian McBride, and Common.

A regular at the iconic BBC Proms, Outwater made a memorable debut in 2022 alongside Cynthia Erivo. He has since returned to lead standout performances such as the Northern Soul Prom in 2023 and 'Ultra Lounge: Henry Mancini and Beyond' in 2024. His international presence has extended to top-tier orchestras including Tokyo Metropolitan Orchestra, Adelaide Symphony, Mexico City Philharmonic, and Brussels

Philharmonic, as well as key Canadian symphonies in Toronto, Vancouver, Calgary, and beyond.

Outwater's artistic reach transcends traditional classical performances. In collaboration with drag icon Peaches Christ, he co-hosts and conducts wildly inventive productions that combine pop culture, musical theater, and drag. Their Halloween-themed concert, *Symphony of Terror*, premiered with Vancouver Symphony in 2022, and their festive favorite *Holiday Gaiety* has become a staple at the San Francisco Symphony since 2018, with further premieres at Royal Albert Hall and the Glasshouse Gateshead. Since 2021, Outwater has been the lead conductor for Stewart Copeland's *Police Deranged for Orchestra* concerts, conducting major ensembles such as San Diego Symphony, Cleveland Orchestra, and Utah Symphony. He also spearheaded the 'Coltrane: Legacy for Orchestra' project, which premiered with the Toronto Symphony in 2024, and will soon be performed with the BBC Concert Orchestra and Boston Symphony.

His long-standing partnership with San Francisco Symphony continues to flourish, with recent performances alongside Sting, Seth MacFarlane, and Ben Folds. Outwater's prolific recording career includes the 2024 release of *Rhapsody in Blue Reimagined* with pianist Lara Downes, as well as his contributions to *GRACE: The Music of Michael Tilson Thomas* and his co-production on Stewart Copeland's *Police Deranged for Orchestra* and *Police Beyond Borders*. His work on the GRAMMY-winning *Philharmonia Fantastique* with the Chicago Symphony and collaborations with Metallica's Kirk Hammett on *Portals* highlight his versatile musicianship.

A native of Santa Monica, California, Outwater graduated cum laude from Harvard University, where he directed the Bach Society Orchestra and contributed music to the Hasty Pudding Theatricals. He later earned his conducting degree from UC Santa Barbara, studying under Heiichiro Ohyama and Paul Polivnick, alongside music theory and composition with noted figures like John Stewart and Leonard Stein.

photo by David J. Kim



Get to Know Edwin Outwater

How did you decide that you wanted to become a conductor?

I often tell people that conducting is a privilege, not a right. I tried conducting for the first time just by getting friends together in high school, and then started winning auditions pretty early on, becoming the music director of the Bach Society Orchestra at Harvard (a student-conducted orchestra with alums such as John Adams and Alan Gilbert). I knew conducting was a good fit for my multi-tasking brain and the repertoire was unbeatable. As long as people keep inviting me I'll keep conducting; I love it!

Tell us a bit about your work as Music Director of San Francisco Conservatory of Music. What's it like working with those students?

My mission in teaching is pretty simple: I want my students to have the same inspiring, formative experiences I had. I ask myself why a certain performance, piece of repertoire, or teacher blew my mind and I try to recreate that experience at San Francisco Conservatory of Music. I want to prepare my students for a life in music with training at the highest possible level, and also to open their minds to possibilities that they may not have considered. I am moved and inspired by these students every moment I'm on campus. It's a deeply rewarding part of my musical life.

You're a regular at San Francisco Symphony. Do you have a favorite musical memory of your work with them?

photo by Stefan Cohen



I've been working with the San Francisco Symphony for almost 25 years, so there are a lot of memories. I think jumping in and helping record two Mahler symphonies in my first week of work was pretty memorable (my first day of work was also September 11, 2001). The Metallica shows that opened the Chase Center were singular in their reach and in the depth and success of the collaboration. There were also countless little moments backstage in MTT's dressing room where I got to absorb his brilliant musicianship, and hours in the hall during rehearsals hearing this marvelous orchestra where I was basically an audience of one.

You're known for your genre-blending collaborations. Who's your dream non-classical artist to work with?

I've been very lucky to collaborate with extraordinary artists but there are still

some on my bucket list: Beyoncé, Lady Gaga, Paul McCartney, Laurie Anderson, Stevie Wonder. Sadly I missed my chance with James Brown, Prince, and Ozzy Osbourne.

What are some of your hobbies and interests outside of orchestral music?

Anything to get me out of my head is most welcome so I try to do physical things—hit the gym or Barry’s. I love to surf and snow ski (I can water ski too, but I haven’t done it in years). I think I’m also basically a culture vulture, so I’m always reading (mostly fiction) and catching up on film, television, theater, and art that I find compelling. I recently

found another musical outlet on electric bass and I’m starting to perform live in musical revues co-hosted with drag artist and frequent collaborator Peaches Christ.

We’re so thrilled to have you hop across the Bay to conduct us in Berkeley. What made you excited about this opportunity?

I love the sense of what Berkeley Symphony has—I generally want to be a part of things that are forward-looking and creative. I’ve also enjoyed my past collaborations with the orchestra. Finally, I like the community itself. Every time I’m in Berkeley I think to myself, “I wish I could spend more time there!”



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Violin

Sat., Oct. 25, 2025
at 3pm at the
Berkeley Piano Club



Galvin Cello
Quartet

Sat., Nov. 8, 2025
at 3pm at St. John’s
Presbyterian Church

Full series schedule at fsarts.org

Guest Artist & Composers



Helen Kim, violin

Praised as “astoundingly gifted” (*San Francisco Chronicle*) and “strikingly

original” (*The Strad*), violinist Helen Kim leads a versatile career as both performer and educator. In recent seasons, she has made solo appearances with the St. Louis Symphony, Seattle Symphony, and Colorado Music Festival Orchestra, performing under conductors such as Peter Oundjian, Jun Märkl, and Nicholas McGegan.

A committed advocate for contemporary music, Kim has performed Salvatore Sciarrino’s *Sei Capricci* on the San Francisco Symphony’s Soundbox series, as well as Pierre Boulez’ *Anthèmes II* and Morton Feldman’s *For John Cage* as part of the Pulitzer Arts Foundation’s contemporary music series.

Kim currently serves as Associate Concertmaster of the Seattle Symphony and is on faculty at both the Music Academy of the West and the Aspen Music Festival and School. She lives in Seattle with her husband and two sons.



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Samuel Adams, *composer*

Samuel Adams (b. 1985) is an American composer. *Gramophone Magazine* praised Adams as “among the most interesting composers of the millennial generation in his negotiation of the tensions that shape and define his musical narratives: between directness and implication, silence and resonance, emotion and its aftermath.”

Adams’ music has been hailed as “mesmerizing” by *The New York Times* and *The San Francisco Chronicle*, “transcendent” by *The Chicago Tribune*, and “beguiling” by *The Strad* magazine. He has been commissioned by a number of major ensembles, including the San Francisco Symphony, Los Angeles Philharmonic, Australian Chamber Orchestra, Chicago Symphony, Cincinnati Symphony, Dallas Symphony, and

Los Angeles Chamber Orchestra. He has also collaborated with many of today’s leading artists, such as conductors Esa-Pekka Salonen, Michael Tilson Thomas, Karina Canellakis, and David Robertson; pianists Conor Hanick, Emanuel Ax, Sarah Cahill, and Joyce Yang; and violinists Karen Gomyo, Anthony Marwood, and Jennifer Koh.

Adams’ orchestral work *No Such Spring*, commissioned by the San Francisco Symphony for pianist Conor Hanick and conductor Esa-Pekka Salonen, premiered in February 2023 to widespread acclaim. *The Wall Street Journal* described it as “bewitching . . . a major work as appealing as it is thought-provoking, and as heartfelt as it is inventive.” *Musical America* praised it as “scintillating and gloriously expansive . . . at once ingratiating, inventive, and structurally ambitious,” adding that *No Such Spring* is “one of those new works that leaves a listener wanting to hear it all over again right away.”

A new work for the Marmen Quartet and percussionist Dominique Vleeshouwers will premiere in January 2026 at Het Muziekgebouw as part of the Amsterdam String Quartet Biennial, in an evening titled *Time is How You Spend Your Love* alongside Adams’ *Sundial* and works by Feldman, Miller, and Beethoven. Adams’ song cycle *First Work*—featuring poetry by Pádraig Ó Tuama, Malachi Black, and Tracy K. Smith—will receive its world premiere at the Aspen Music Festival, followed by performances from co-commissioners Oberlin Conservatory, San Francisco Contemporary Music Players, and the USC Thornton School of Music.

In October 2025, Other Minds will present a portrait concert of Adams' chamber works, showcasing some of his closest collaborations with pianists Conor Hanick and Sarah Cahill, violinist Helen Kim, Friction Quartet, and percussionist Haruka Fujii. Later in the fall, pianist Conor Hanick will give the world premiere of the complete, revised *Impromptus* at the Kaufman Center in New York City.

Adams will be the curator of a chamber concert for Berkeley Symphony in February 2026 spotlighting percussionist Haruka Fujii.

As a committed educator, Adams regularly collaborates with young musicians. In 2015, he helped establish the Civic Orchestra New Music Workshop with the Negaunee Institute of Music, a program for emerging composers. He was also in residence with the National Youth Orchestra of the United States of America in 2014, where he composed a work premiered under the baton of David Robertson. Adams has written two works for The Crowden School in Berkeley, where he continues to mentor students.

Adams served as Mead Composer-in-Residence with the Chicago Symphony Orchestra from 2015 to 2018 and as Composer-in-Residence with Het Concertgebouw in Amsterdam during the 2021/22 season. He has held residencies at Civitella Ranieri (Umbria, Italy), Music Academy of the West (Santa Barbara, CA), Spoleto Festival (Charleston, SC), Djerassi Resident Artists Program (California, USA), Ucross (Wyoming, USA), and the Visby International Centre for Composers (Gotland, Sweden). Adams lives and works in Seattle.



Yaz Lancaster, *composer*

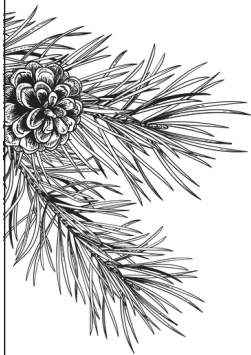
Yaz Lancaster (b. 199x) is an experimental artist living in Lenapehoking (Harlem, NYC). Their work is grounded in queer, DIY, and liberatory frameworks; and it utilizes electroacoustic composition, sampling/collage, improvisatory modes, and consideration of relational aesthetics. Lancaster is mostly interested in the cultivation of care & intimacy, multidisciplinary and/or post-genre collaboration, and prioritization of community & accessibility.

Lancaster performs with her violin + voice with extended techniques & electronics—solo, and as “death ambient” project *medium* (with gg200bpm). They occasionally perform as *Centennial Gardens* (noise project with Dreamcrusher + KING VISION ULTRA).

Recently, they have been drawn to long-form improvisation, club music, sound design, and production-forward songwriting. Lancaster has had the opportunity to perform at Lincoln Center, The Shed, MoMA, National Sawdust, Public Records, Roulette Intermedium, Trinidad and Tobago Carnival, MASS MoCA and The Poetry Project—as well as iconic DIY spaces like Trans-Pecos, The Lot Radio, Intercomm, and Light & Sound Design. Their debut album *Ame-thYst* released in April 2023 on people | places | records.

Lancaster has worked with artists including Charles Gaines, claire rou-say, Leilehua Lanzilotti, Lisel/Eliza Bagg, JACK Quartet, Miss Grit, Nyokabi Kariuki, Vines, and Wadada Leo

Smith. They have been commissioned by A Far Cry, Beth Morrison Projects, Black Mountain College Museum & Art Center (with Hub New Music), Brooklyn Youth Chorus, the Minnesota Philharmonic; and Opera Philadelphia—for which they created *PAPER TIGER* (2023) with filmmaker Sean Pecknold. Recent projects include scoring & music directing Asia Stewart's evening-length *Fabric Softener* at The Shed, new work for International Contemporary Ensemble (2025), and collaboration(s) & offerings as a member of PTP Vision collective. They were nominated for a 2025 Gaudeamus Award; and were recently a Pioneer Works music resident (Feb-March).



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Pre-Concert Talk

photo © Marco Gugliarelli for The Civitella Ranieri Foundation, 2024



Paul Drescher, *pre-concert talk* host

Paul Drescher is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent style. He pursues many forms of musical expression including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and

dance. A recipient of a Guggenheim Fellowship in Composition in 2006, he has received commissions from the Library of Congress, St Paul Chamber Orchestra, Spoleto Festival USA, Kronos Quartet, SF Symphony, SF Ballet, Present Music, Margaret Jenkins Dance Company, Brenda Way/ODC Dance and Chamber Music America. He has had his works performed at the New York Philharmonic, Los Angeles Philharmonic, the Festival d'Automne in Paris, the Brooklyn Academy of Music's Next Wave Festival, and the Minnesota Opera.

Recent works include *Global Moves* (2022) for the Margaret Jenkins Dance Company, *Breathing at the Boundaries* (2020) created with Rinde Eckert, Alexander V. Nichols, Michael Palmer and the Margaret Jenkins Dance Company; *Crazy Eights & Fractured Symmetries*, commissioned and premiered by Berkeley Symphony in 2016; *Family Matters* (2014), a duo for TwoSense (cellist Ashley Bathgate and pianist Lisa Moore); and *Two Entwined* (2011), commissioned by pianist Sarah Cahill and premiered at the Spoleto Festival USA.

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MORE INFORMATION AT [BERKELEYSYMPHONY.ORG](https://www.berkeleysymphony.org)

About Berkeley Symphony

photo by Louis Bryant Photography



Founded by **Thomas Rarick** in 1971, Berkeley Symphony has become an integral part of the Bay Area classical music scene. The orchestra, known for its blend of classical and contemporary music, has grown into a respected institution that both honors their roots and embraces innovation. Starting in 1978, under the visionary leadership of Music Director **Kent Nagano** (1978-2009), Berkeley Symphony gained an international reputation for their adventurous programming, becoming known for premiering the music of international composers and showcasing young local talents.

Berkeley Symphony continued to make history in the intervening years, welcoming **Joana Carneiro** as their third Music Director in 2009, followed by the dynamic **Joseph Young** in 2018. His tenure, which concluded in 2025, strengthened the symphony's commitment to innovative programming, award-winning educational initiatives led by Education Director **Ming Luke**, and vibrant community engagement programs like Students at the Symphony. Now, looking ahead, Berkeley Symphony is entering an exciting new chapter—one rooted in curiosity, creativity, and a deep connection to community.

Music in the Schools



Crafted in partnership with Berkeley Unified School District, Berkeley Symphony's Music in the Schools (MITS) program provides a comprehensive and inclusive music curriculum to over 4,700 Berkeley public school students each year and is recognized by the League of American Orchestras as one of the country's top music education programs. Ming Luke has served as the Education Director since 2007 and continues to bring joy, laughter, and music to the students in the MITS Program.

Launched in Fall 2022, the Elevate initiative is a series of additional support opportunities to respond to two major transition points where BIPOC student participation and engagement drops more significantly than in other populations: the beginning of fourth grade, when students select instruments in band and orchestra, and high school seniors interested in music as a college path and career.



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Crowden School proudly recognizes
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